

Natural Tendencies

Stephanie Cochran


Submitted to the faculty of the Herron School of Art and Design
in partial fulfillment of the requirements for the degree
Master of Fine Arts in Visual Art
in the Herron School of Art and Design
Indiana University

May 2016

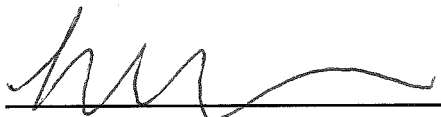
Natural Tendencies

By
Stephanie Cochran
Master of Fine Arts

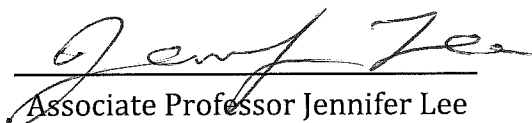
Herron School of Art and Design
IUPUI
Indiana University



Associate Professor Greg Hull
Advisor




Associate Professor Lesley Baker
Committee Member



Associate Professor Jennifer Lee
Committee Member

Accepted: 2016



Professor Valerie Eickmeier
Dean of Herron School of Art and Design

May 2016

Natural Tendencies

I found myself entangled in a self-imposed social construct based on history, experience, and personal need for place. This exploration questions roles and definitions of purpose in an American mid-western construct. The intention is that through this exercise there will be a more universal message of understanding personal truth and more encouragement for fearlessly questioning the source and origin of belief systems that rule individual conduct.

Self-imposed limitations, repeated and influenced by seemingly dormant voices, quietly determine decisions in the life of an individual. Questions of why one choice is absentmindedly made over another or why the more conscious decisions painstakingly made are plagued by doubt; these are examples of the ideas I am working with. Assumed truth, cultural truth, learned truth, are the things I question in hopes of understanding my own opinions. Untangling the strands of personal history and thought, I hope to freely choose an interface with place proactively and not in a merely reactive way.

The pressure of expectations and former roles were felt and the result was a need to express how I perceived the experience in my earlier wasp nest series. (image 3-7) Gender roles, masculine and feminine performance expectations in a patriarchal ideology have been a force behind my artwork.. After years of bending to the societal pressure of being the ideal Christian woman and mother, I came to a time of reckoning.

Pushing the limits of systems and rules is now my nature and the price is an existence on the fringe of my community. The view as an observer gives me the privilege of stealth. Fear and anger were my companions as the search for my own voice drove me forward. It is present in my work and evident in my need to include elements of a dark and light self.

Childhood mythology about the sun existing as a hole into heaven was the beginning of my fascination with light as a symbol and spiritual idea. The light coming through was the light on the other side of the sky. I knew the scientific truth about the gaseous sphere emanating heat and energy and the fact that the planet revolved around it, dictated by gravitational forces and time. The myth was just that. Later, as myth faded and childhood passed, I treasured the story and was reminded of powers larger than myself. This was an exercise in perspective and balance with rhythms of nature continuing in a never-ending cycle, the minutia of my existence seemed more manageable. Art making was a physical way to describe my journey in an object and provided the literal language of art terminology as metaphor. Life existed before me and will continue after I am dead. What will I do with the time allotted to me and what is important? The writings of author/poet Wendell Berry introduced me to a like-minded community that understood place based on a relationship with the natural world.

Wendell Berry, The Peace of Wild Things

*When despair for the world grows in me
And I wake in the night at the least sound
In fear of what my life and my children's lives may be,
I go down where the wood drake*

*Rests in his beauty on the water, and the great heron feeds.
I come into the peace of wild things
Who do not tax their lives with forethought
Of grief, I come into the presence of still water.
And I feel above me the day-blind stars
Waiting with their light, For a time
I rest in the grace of the world, and am free. (Berry 30)*

I heard in Berry's writing, a similar voice to my own. The instinctive draw of the forest, water, and sky are woven into my worldview and affect every aspect of my life. How I rationalize events and navigate circumstances is defined by my early experiences in the setting of nature.

The reoccurring themes of light and nature are evident throughout the body of my art practice. I select the site that the work is to be displayed in as often as possible so that I can investigate the way sunlight moves through the space. After analyzing where the light falls in the room I anticipate how it will react on my sculpture. I use the sunlight to activate the work in the space although I have used incandescent light sources effectively by incorporating several points of origin and shadow. The sculpture itself references phenomena from my experiences with nature. Multiples mimic the repetition of form in nature on both the macro and micro levels, each object repeated yet also unique. The combination of a multitude of many individuals create a giant mass, this in turn makes rhythms like a musical score.

Manmade multiples, used to create art objects, are a theme in my art process. I am initially attracted to the texture and shape of the item as well as the abundance of the source material. Items that I can hold easily in my hand, for example, are attractive to me. They relate to the human body in a manageable nonthreatening

scale. The tactile nature and light reactivity of materials are also elements that I find interesting. These things, combined into larger groupings, begin the dialogue concerning the pervasive plenty of the industrial culture and the wealth of resources available in the consumer driven society and struggle for connection to place. I reference place as a moment of connection to One's environment in a way that evokes the emotive quality of belonging as an integral part of the world in which we exist. Place has become stuff and its acquisition. The community has lost connection to natural spaces; physical contact with nature has been limited to small interfaces with weather for example. By using familiar forms I repeat reoccurring natural themes to remind the viewer of their relationship to the environment. The relationship of the natural and manmade is intended to elevate the importance of nature and our relationship with the space where we exist.

In the writings of Gary Snyder, who spent his life writing and working in collaboration with nature, he explores ideas concerning the restoration and connection to the physical environment in which each society lives. Understanding, the cycles of nature that remain a part of modern society in daily, seasonal, and annual ways, gifts the culture with a place to call home. Snyder investigates the idea that place is an important part of creating the individual culture of a community. Modernization and homogenization of the global community causes the loss of the unique attributes of the regional, local, and personal identity. Rhythm, cadence and visual place made with repeated texture and shapes underscore organically occurring principals in nature. (Snyder 25-29)

My sculptures and installation works are expressions of the natural world. As the pieces are incorporated into unnatural environments, they are reminders of our origins. Materials are chosen to promote the interface with the work and to support the concept. My material choices are best described as a specific language that I have developed as part of my process. I collect things that adhere to a set of rules I invent for the work. Through the separation of collecting and making, I am able to trust my intuition as I begin to assemble the materials.

These are my current rules. They include repurposing and recycling unwanted waste materials. The material must be available in multiples. The objects must fit into or relate to the hand in a physical way. Opacity, transparency and translucence are considerations. The materials must be manmade or manufactured. This information is a visual vocabulary that describes my work conceptually. Knowing the general doctrine of my current work I gather and amass materials that could convey meaning. I work and sit among the accumulation of stuff and think about the ideas I am contemplating. The act is followed by making things. The materials speak a language void of words and images and objects begin to express themselves. I think of this as spontaneity in a way, but it is probably more contrived than I realize. I know the language of the materials as I use them but the final object created is a reaction to a fusion of ideas, materials and then space.

I use the textural elements as a hook to capture the moment, to share a dialogue with the viewer and cause pause in the routine as light interfaces and activates my pieces. I manipulate the materials enough to encourage the viewer to investigate what is actually present in the sculpture while maintaining evidence of

the original state. For example, the thin line of red marker on the clear florescent light covers in combination with heat-treating the ends of the tubes was just enough alteration to be intriguing in the Nest III piece. (Image 6-7) Manipulation of the material into a form that renders its origin unrecognizable is a consideration as well as the hand-to-object holding interface. The work I did last semester involved reading studies done by Alain Berthoz, author of *Simplexity: Simplifying Principles for a Complex World*, a French neurophysiologist. He investigated the mind/eye interface to determine where in the brain, the mind sees, using CAT scans. The eyes observed the texture of an object and reported the information viewed as a tactile response in the brain. (Berthoz 23)

I considered the position or action that might be necessary to touch the object and the chance to position the viewer to see the work. I spend time layering opportunity to discover meaning in the piece if the occasion presents itself. Familiar forms reference historical and social structures or experiences from my own journey in an attempt to engage in a dialogue of solidarity.

In addition to material and narrative imagery, color conveys concept. Specificity of color adds more discrete vectors for layered meaning. Red finds its way into the palette and stands in the place of my anger and frustration in regard to the powerlessness of situations experienced. The reds stand in for violence, blood, and sacrifice and I use them as a language to express those emotions without becoming graphic and imagery specific to the actual source material. Black references darkness of soul, loss, and evil. I love the color green combined with the color red and together they commonly occur in nature. I used it for the YMCA public

art piece in Indianapolis. (Images 8-9) I reference life by using these colors. Birth through the sacrifice of blood combines with life through the green of nature's ever-present growing force.

Amber is a nonspecific -jewel tone I use to imply preciousness and undervalued esteem. The women represented in my more current work are represented as a beautiful gemstone, emanating light and the color of ancient tree sap protecting evidence of ancient life and time. (Images 5-7)

Opacity and transparency are components that affect color as well. Opaque colors represent life that was, and represent death or dying. Transparent color contains the possibility of life and is living when activated by light. This explains part of my original affinity towards glass as a material although I was working on expanding material choices. Through this I was learning to understand the choices I made and how they could reinforce my conceptual ideas.

During the reinvention of my practice with new materials and imagery, I was encouraged to investigate Louise Bourgeois. I discovered that her familial influences were extremely powerful in her work (Bourgeois 127). Watching every talk and interview I could find, I noticed the duality of dark and light in her work. Her light had a more cavalier attitude than mine as she relied on sheer will and perseverance in the face of crippling depression. (Bourgeois 100)

Her source material, more often than not, was based on dream imagery and childhood memories. The balance between loving her family and the despair of feeling alone and unloved permeates her work. She worked with any and every material she had access to with an admirable fearlessness. She commanded the

space with the presence of her work and she considered every detail of her art works. Her background in textiles was interesting to me as well. (Bourgeois 120)

She managed to become a prominent sculptor ~~in her life~~ and included sewing as part of the practice. She did not abandon it as I had done to fit into a seemingly male profession. She painted and made prints and books. She surrounded herself with other creative people and shared generously with young artists. She was hot-tempered, extremely sensitive, and cared deeply about the people in her life, although, she did not always express her emotions well. The difficulties in her life did define her, however she used the experience to drive her art practice. In her case spider imagery was most often representative of her mother, but occasionally she used it to reference herself. (Bourgeois 272)

Bourgeois and I both use the spider to reference the balance of good and bad, and how both light and dark exist in the spider symbol. The aura that surrounds the object allows it to carry both universal and personal narrative qualities in a helpful way. So the question of "Why a spider?" comes to mind and how it fits conceptually into my work. Is it literally about being a spider or spider like? Spiders in history and in the arts are most often referred to as female. There are the more obvious traits attributed to her of spinning, weaving, creating, and protecting her young. There is another darker side in the nature of a spider of predator, trickster, and one who consumes those unfortunate enough to get caught in her web including her mate. There are myths about spiders being the keepers of language, story, prophets and teachers. It is my thought that development of understanding of self and my

roles was facilitated by the use of spider imagery while maintaining a distance and objectivity to the more personal narrative.

It ~~probably~~ is originally from the dream life of my childhood and the frequent nightmares of being covered with spiders in my sleep and being unable to move. During the day, as a child, I was out in the woods playing and faced spiders frequently with little incident. I spent quite a bit of time with my sister catching grasshoppers and throwing them into the webs. I was fascinated by the speed and strength of such small creatures. Night, however, was terrifying and the nightmares lasted for years.

I worked on a sculpture that embodies imagery from the vocabulary of dreams and personal experience of grief and disillusionment. It has always been a curiosity to me when a gathering of mothers engages in dialogue about their children how the stories are always ones of success and happiness. This is not my journey. It is my belief that it is not the journey of many other mothers either. I created this piece to portray another mother's journey. The isolation, of not measuring up to the societal expectations, is one shared in silence by many. The spider represents me in this work, as I grappled with the changing relationships with my family and the loss of my children, this piece was a catharsis of emotion. "Unrequited Love", a spider being consumed by her babies, is initially seen as a bedazzled spider on its back. (Images 1-2) On closer investigation the beads are in fact small spiders on the mother. It resembles a pincushion referencing the domestic role and the idea of pincushion as recipient of pins and needles. There is a note of sick humor as I poke at the idea of the children killing the mother who feels the pain

of her life leaving her. The tips of the pins are shiny and feel sharp. The viewer gets the point. The shape of the legs has architectural references to the supporting buttresses of sacred places of worship. The brake in the structure is representative of the dysfunctional pressure to be perfect in the maternal role.

Embedded meaning is evidenced in the work with the use of specific material, color, and representational subject choice. The history-laden spider, for example, is used to reference social issues that I personally encounter and give validation of the worth to the individual and light to the societal situation. Wasp and wasp nests were added to the image bank to broaden the discussion of women's roles in society. My own experiences, though not universal, share commonalities of journey, struggle and place. Originally the wasp choice referred to the acronym W.A.S.P. I was trying it on to see how I felt about the fit while adding a heavy dose of sarcasm to the dialogue. It didn't work and I was curious why. Each letter of the word carried such history, as well as rules of conduct and social structure. The construct was dominated so heavily by the male voice I found my own voice mute in the shadow. I found that the wasp works were raising concerns with patriarchy in general and the struggle to be heard as an equal in the world. I wanted to enter the discussion of woman's roles in society in a way that was personal and truthful. It was my intention to be honest in the shared experiences portrayed in my artwork, intentionally becoming more universal than solely representing my own specific narratives.

The wasp nest series, Nest I-III (Images 3-7), was an exploration of several things in my practice. First, I worked toward scaling up the work to interface with

the gallery space where the work would be displayed. Secondly, I worked on a then current crisis of other women's struggles, to lend perspective to my own, but also because of the responsibility I feel to continue the dialogue of feminism. Temporal materials were chosen conceptually to emphasize the casual way that issues regarding women can be dismissed. The materials I used and the scale of this work presented issues I had not worked with previously. I wanted to use recycled materials to reclaim value for the valueless, but I had little experience with building the necessary structures to support the accumulated weight of materials and the adhesives necessary to combine metal, plastic, and paper. I was surprised how heavy lightweight materials can become when they are accumulated in large quantities. 'Nest I' (Images 3-4) was constructed from a wide variety of material accumulated from the recycling bin behind the sculpture building. Paper, plastic, packing tape, empty water bottles and steel were incorporated together to create a hornets' nest-like sculpture. "Nest II" (Image 5), used a more limited palette of materials using only paper bags, cardboard and tissue paper all painted with shellac. Finally 'Nest III' was made from clear florescent light covers, and handmade paper.

~~The art pieces,~~ "Nest II and Nest III" (Images 5-7), were both transparent amber and red. These works were more political in nature and specifically referenced the struggle of more than 200 African girls stolen, April 2014, by the Boko Haram in Nigeria. (Boko) I was interested in the short-lived worldwide politicization of these young girls lives followed by the second disappearance as the media attention moved to newer stories. The poignancy of the, "We Will Not Forget," campaign was so ironic. At the time when I was working on this idea, in 2015, the

girls were not widely remembered or restored. The temporary materials referenced the short memory of the general public and media coverage. I was interested in the exploration of the seemingly dismissive quality and sentimentality of western culture as our media represents the powerlessness and victimization of others. Images of red t-shirts and a Facebook blitz from the uninformed masses were posted and then attention went on to the next campaign leaving the girls lost and unremembered. I am powerless too.

After working on the hornets' nest series I applied for a public art commission at the CityWay YMCA in downtown Indianapolis. I visited the site and worked on a proposal. I was looking for ideas to use for the space and I found this entry in my freshman journal from Anderson University written during my Color Theory Class, 2009.

I grew up on the Flat Rock River in the teeny town of St. Paul, Indiana. Our cabin was so close to the river I heard it in the spring roaring through the enormous plates of limestone scattered like the haphazard stepping-stones of gods. The century old canopy embraced the powerful force at a perilous risk. If the tree cascaded too far over the river it became vulnerable to the erosion and consequently faced the possibility of being plunged into the current during flooding.

There was also the opportunity for the roots to be exposed, the strength and power of the trees underpinning made spectacle for anyone to experience if they had a mind to. The twisted knurled serpentine growth telling the story of just what it has required to maintain the balance of existence on the edge. All of the water it could ever

want right there, but always in the presence of grave danger. The water, itself, so sobering.

Thoughts about the business of one's existence are washed away, and how the deep important things surface to the top. Be careful of the river and what it offers. It exhumes the dead and weak, washing it into a heap of debris to decompose and become shelter for smaller living things. Only strength survives, grounded in the unfathomable. Hundreds of feet down into the depths of the earth, strong enough to endure high water, the trees left, are powerful enough to stand for centuries.

I stand at the water's edge thinking about the river, my roots, and the troubles of existence. I wonder if my roots are strong enough to live on the edge. I hang on for dear life and let the river run through exposing and pruning what it will, leaving only what is deep.

This is the inspiration for the, "River Grove," the public art piece, I created for the CityWay YMCA in Indianapolis. (Images 8-9) The question I posed for myself was, 'How could I share this experience of a sacred space in my history with a public that existed in an urban environment without nature in its setting?' The narrative driving the work was too personal to fully reveal, however, the essence of the place would be perfect if it could be abstracted and formatted for the industrial setting of the atrium of the athletic facility. The space begged to inspire awe in the viewer and the thought of stained glass windows in Gothic Cathedrals and canopies of trees came to mind. I fused the two ideas together using engraving mono-print concepts and developed a hanging disk system to be representational of such a space.

I used quarter inch Plexiglas to construct the stained glass window effect. I made this choice based on the issues of total accumulated weight and constraints of the I-beam structure. I emulated the cathedral windows by emphasizing and the translucent nature of the plastic material. Fifty-five disks were cut to form the horizontal structure to create a forest of leaves and branches. I added pigment to hand-color the image engraved into the surface of the 2, 3, and 4-foot disks. The engraved line work created by the C&C machine and hand pigmented black, was used to reference the lead cane used to combine the multiple pieces of glass to form the images in the windows the work describes. These objects carried the light into the space.

For the vertical elements of the sculpture I painted fifteen twenty-foot PVC pipes ranging in diameter from 2 to 6 inches and in height between 12 and 20 feet. The paint I used to stain the pipes was a transparent red color and added visual texture to the PVC. These tubes were hung among the disks to represent tree trunks in the forest and add balance the horizontal disk shapes in the space. This vertical presence reinforced by the red cable system that was used to suspend the each of the individual elements.

The audio component of the work further added the natural element to the unnatural setting. I recorded the sounds of the river and forest where I drew my inspiration. I played the audio recording in a loop so that there is continual sound in the atrium of the water and wildlife from Flat Rock YMCA. The viewer will occasionally hear a bird or insect sounds and look up to discover the source of the sound and as a result they encounter the sculpture hanging in the atrium.

Interestingly, the piece has developed its own narrative and myth. Viewers of the piece tell stories about their experiences at the YMCA camps and their own love of nature and its place in their history. The work is no longer representational of only my history, but now it shares the stories others experienced at the YMCA camps. It has become a catalyst for sharing memories and stories. The lessons learned from this piece were influential in the creation of my final thesis work.

I have been tracking light events that attracted my attention throughout the day and reflecting on their source and the effect of these moments. I came to the realization that I view them as fleeting interventions into the weighty struggles of daily life and as a momentary relief from a dark existence. The revelation of sunlight provides a way to examine and consider how I navigate my life and make decisions. My affinity towards nature influences my life and my choices of imagery. My work, as it progressed over the final semester, became an abstraction as limitations continued to force me to fight for the presence of what was most important to me in the work. There was a brief time, while hanging the YMCA project model, when I showed Greg Hull, my sculpture professor, the thing I loved most about my work. The sun shone through the work and reflected and bounced around the space and the six disks multiplied into many reflections. I looked forward to the event every day. It was suggested that I make that a focus of my thesis.

The exploration of light and how it changes the work in a site-specific place is the focus of my most current work. "Plastic bag, pearl, breath, 2,3,4, plastic bag, pearl, breath, 2,3,4, plastic bag, pearl, breath, 2,3,4, 7,7,7, more, more, more, more, more, and then Light," occurred only three short weeks prior to the installation.

(Image 11-12) I fully intended to use translucent plastic tubes to express my ideas of place in combination with the windows of the glass gallery of the Eskenazi Fine Arts Center. Much to my dismay, I lacked the quantity to fill the space and complete the vision I had for the piece. The incorporation of additional materials only proved to add to my frustration. The push of the materials and the space for the work were at odds and demanded more than I had to offer. Abundance was necessary, reclaimed or repurposed material, and finally light reactive qualities were the rules I was working with in a purposefully chosen, less desirable location of the gallery. Had the work beaten me? I puzzled over what material could fit the criteria. It occurred to me that I had reclaimed from a local business dumpster, not only plastic tubes but plastic bags as well.

These bags were to become the material for the new work. I made several models using the bags rather quickly and soon developed a direction for the final piece. I used a heat sealer to trap both my breath and a pearl in the bag and sealed it in a way that added texture and uniqueness to each individual bag. I attached them together forming long strands in groupings of seven. A rhythm developed in the making and soon, I entered the 'zone' of making multiples in mass. The more I made, the more needed to be made. Wordless ritual and prayer met the process and the quietness of the work guided the experience. The work was pure joy. With tired body but joyful spirit I filled the space with the work and I found the idea of home and peace becoming a possibility in a location of insignificance. Revealing the importance of the common unique individual one, combined in mass like so many dandelions in a field creating a beautiful sea of yellow, my recycled clear plastic bags

held light and brought meaning to the space. The light shifts and distorts the view of the courtyard creating an exploration of the light through reflection and shadow. I could sit in front of the piece for hours in complete contentment.

Something akin to the experience I expected to have while visiting the Rothko Chapel was what I now found in the work. I expected to be able to meditate and relax while viewing Rothko's work and found my mind would not settle. My newest work however, captured me and held my attention. It is not a claim of better or worse in either piece but the comparison helped me understand my need for texture and a constant shifting of light to enable the meditative state to be achieved. I was pleased at the simplicity of this piece and the shift from heavily altered materials to straightforwardness in comparison to previous work. I was not sure how this would be received, but am pleased with the direction it has gone. It is as if the less content I tried to embed in the work the more content actually existed.

During a critique, it was suggested that the tubes I was originally working with, shared similarities with the work of Tara Donovan, a contemporary sculptor who is a noted installation artist, in a very direct way. I have seen and experienced a good number of her works and enjoyed the connection, however I was not interested in replicating her work. I investigated similarities and looked for differences. I noted that my need to alter the materials and lose the direct understanding of the source material was an important difference. The references to nature and the systems conveyed through the multiples of manmade materials may be similar, but my work holds a more personal narrative quality and is specific in its reference to a historical image vocabulary. I enjoy how Donovan allows the material

to determine the replication and pattern of her work and how the inherent tendencies of the individual component's friction, tension and adhesive qualities formulate the final sculpture (Mergel 11). My alteration of the individual reclaimed component within the larger mass is crucial to my concept. I valued the unique qualities given to each piece of the sculpture and use it to reference the value of each individual person amassed to form a society. My existence, represented among so many others, amplifies ideas more permanent than the corporeal existence. The dialogue of valued versus unvalued is the way I confront the societal need to maintain hierarchy relegated to the select few. It is a moral concern that I grapple with and what is ultimately represented in the reclaimed temporal attributes of my sculpture. These specific differences between Donovan's work and my own practice encourage me to continue in my own exploration of materials.

I worked on a second piece for the thesis show to provide balance in the space and to more fully represent myself as an artist. The tendency to only present one's best self in a public way perpetuates the ideologies that I personally struggle against. Evidence of the personal struggle remind me of my frailty and help me remember humility in my journey. The piece, 'Dark Things,' lives contained in a black crate not far from the window piece. (Image 13-14) The black box contains latex forms stretched taut over wire climbing within the space. Struggle and tension exist in each of the small sculptures and express the possibility of movement beyond the confines of the crate. The open top exposes the little demons as light attempts to penetrate the black surface. The light activating the piece can only reflect off of each surface, reveal form and cast shadow. Light is unable to illuminate the interior of the

black objects, which remain hidden by opacity. The act of making the small sculptures is intense. Each twisted wire form struggles against the confinement of the black latex balloon and my hands feel the tension as I make each piece. It is a very satisfying experience to balance the wire in the confines of the balloon without tearing the rubber surface. There is a limit to the number of pieces I can make in a single day because of the amount of effort my hands exert to make them and how long I can consider the ideas behind the work. These objects exist in a very literal way as representations of dark things I fight to understand and resolve. The psychological exploration that happens as I make this piece is wearing. It lives as an offering to stave off the hypocrisy of only presenting one side of myself and reminds me about the whole journey. The light propels me forward and the dark refines me.

Contradiction is inside of me and is a source of inspiration. I play with the influences of those contradictions; one pushes forward and then the other side pushes back in a type of rhythm. I use metaphor to make sense of something I don't actually fully understand. As I continue in my work things are a bit unclear as I move forward. I am currently building a glass studio and will be working towards reintegrating that material back into my work. It is unknown at this point the changes that will happen as a result of the exploration of other materials in the making process. I am excited to move forward and discover what the future holds.

Image 1

“Unrequited Love”, canvas, steel, map pins, sewing pins, black paint



Image 2

“Unrequited Love” (detail), canvas, steel, map pins, sewing pins, black paint





Image 3

"Nest I"



Image 4

"Nest I" (detail)



Image 5

"Nest II"(detail)



Image 6

“Nest II”



Image 6
"Nest III" (detail)



Image 7 "Nest III"



Image 8

“River Grove”, YMCA public art piece (model)



Image 9

"River Grove", YMCA public art piece



Image10

Bag, pearl, breath, 2,3,4, bag, pearl, breath, 2,3,4, bag, pearl, breath, 2,3,4, 7,7,7,
more, more, more, more, more, then light.



Figure 11

Bag, pearl, breath, 2,3,4, bag, pearl, breath, 2,3,4, bag, pearl, breath, 2,3,4, 7,7,7,
more, more, more, more, more, then light. (detail 1)



Figure 12

Bag, pearl, breath, 2,3,4, bag, pearl, breath, 2,3,4, bag, pearl, breath, 2,3,4, 7,7,7,
more, more, more, more, more, then light. (detail 2)



Image 13

"Dark Things"



Image 14

"Dark Things" (detail)

Works Cited

Berry, Wendell, and Patricia Curtan. *The Peace of Wild Things*. Berkeley: Black Oak, 1991. Print.

Berthoz, A. *Simplexity: Simplifying Principles for a Complex World*. New Haven, CT: Yale UP, 2012. Print.

"Boko Haram Kidnapping in Nigeria, One Year Later." *CNN*. Cable News Network. Web. 31 May 2016.

Bourgeois, Louise, Frances Morris, Paulo Herkenhoff, and Marie-Laure Bernadac. *Louise Bourgeois*. New York, NY: Rizzoli, 2008. Print.

Mergel, Jen, Nicholas Baume, Lawrence Weschler, and Jill Medvedow. *Tara Donovan*. Monacelli, 2008. Print.

Snyder, Gary. *The Practice of the Wild*. New, York: North Point, 1990. Print.